Pissarro

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Plate 1. SELF-PORTRAIT. *1888. Ink. New York Public Library*

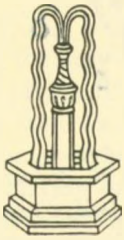
CAMILLE

PISSARRO

(1830–1903)

text by

JOHN REWALD



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To the memory of

RODO PISSARRO

On the cover

detail of THE ROAD TO VERSAILLES IN LOUVECIENNES

(*see plate 10*)

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MILTON S. FOX, Editor

Plate 2. RUE ST. VINCENT, MONTMARTRE. *1860. Chalk*
Private collection, New York

C. Pissarro.

Camille Pissarro was the dean of the Impressionists, not only by virtue of his age but also by virtue of his wise, balanced, kind, and warmhearted personality. While he had no ambition to be a leader and actually was careful to avoid playing such a role, he seems to have been the only one who, during quarrels or misunderstandings, was able to rise above resentments, prejudices, or hurt pride to think solely of the goal he and his friends were pursuing: the development of a personal style, the assertion of their freedom of

expression. But he would not have exerted so benevolent an influence had he not also been a great and modest artist whom all the others respected and admired.

The course of Pissarro's development was a comparatively simple one. In 1855, when he was twenty-five years old, he left his home at St. Thomas in the Virgin Islands (then Danish) to return to Paris, where he had gone to school, and there devote himself to art. He chose Corot as his master, and his early paintings reveal the influence of that artist's poetic and gentle landscapes. But the vigor and forceful execution of Courbet also left their traces in the work of the beginner.

After 1859, Pissarro tried with more or less luck to show his landscapes at the Salon, and in 1863 he participated in the famous *Salon des Refusés,* together with Manet, Whistler, Cézanne, and many others. Five years later he sent to the Salon *The Hermitage near Pontoise,* a view which had been painted entirely in the open. This practice was then still virtually unknown among landscapists, who generally executed only their preparatory sketches directly from nature. Pissarro subsequently tried to persuade his friends, Renoir, Monet, Cézanne, Sisley, and Guillaumin (all of whom were about ten years younger than he), to paint outdoors if they hadn't already done so.

Camille Pissarro was not one of those who keep a jealous watch over everything they discover. On the contrary, it gave him unlimited pleasure to let others share in his own experience. He was deeply convinced that knowledge acquired by the individual be-

Plate 3. THE ARTIST'S DAUGHTER. *About 1872. Gouache*
Collection Erich Maria Remarque, New York

Plate 4. LEFT: PORTRAIT OF GAUGUIN *by Pissarro.* RIGHT: PORTRAIT OF PISSARRO *by Gauguin. 1883. Pencil. The Louvre, Paris*

longed to the community, and he tried all his life to put this generous philosophy into practice. Thus he was able to exert a decisive influence on men like Cézanne and, later, Gauguin. His innate pedagogical gifts expressed themselves on every occasion with such soft insistence and perfect clarity that Mary Cassatt once exclaimed: "He was so much a teacher that he could have taught stones how to draw correctly."

By 1870, when the outbreak of the Franco-Prussian war drove Pissarro from his home in Louveciennes, his artistic personality was already fully formed. His work was remarkable for its restfulness, confidence, originality, firmness, and delicacy of observation. It combines the sensitiveness of Corot with a quite personal feeling for color, and it often allies the broad concepts of Courbet with the rural simplicity of Millet. Free from any literary element, his strong yet restrained work excels that of the Barbizon School in its direct and genuine observation of nature.

While the Prussians occupied his house in Louveciennes and destroyed most of his paintings there, Pissarro fled with his family to London. There he soon met Monet, and both of them were introduced to Durand-Ruel, who was to become their dealer, and whose name and fate were to be linked inseparably with the Impressionists. In London, Pissarro and Monet studied the works of the English landscapists, particularly those of Turner, and derived valuable insights from them. Both achieved a looser technique and a greater lightness of color, and rid themselves of a certain opaqueness that was still noticeable in some of their paintings.

On his return to France in 1871, Pissarro settled

Plate 5. WOMAN SPINNING. *About 1885. Pencil*
Collection Mr. and Mrs. William B. Jaffe, New York

in Pontoise. There he was to remain for ten years, and many of his friends came to join him and work with him. Pissarro's own paintings of those years are distinguished by a particular freshness of feeling and execution. But neither he nor his comrades succeeded in having their works accepted by the jury of the Salon, which scorned their bright colors, their unconventional technique, and their lack of rigid contours. Thus, unable to bring before the public's eye what they were doing, or to sell their paintings, Pissarro, Monet, Renoir, Sisley, Cézanne, Degas, Guillaumin, and several others resolved in 1874 to hold their own exhibition. Pissarro was instrumental in organizing this show, just as he was instrumental in preparing the seven others of the group which were to take place up to 1886. It was during their first show that a critic derisively called the painters "Impressionists"; this name was to stick, and the group itself soon adopted it, since it was neither better nor worse than any other.

While the Impressionist exhibitions attracted attention, they did not succeed in convincing the public that here was an art that would some day outshine anything else that was then being done in France. The consequence was that Pissarro and his friends went through years of poverty and struggle; yet somehow they never lost faith and were able, in their works, to forget their troubles while depicting the beauties of nature.

Shortly after settling in Eragny in a house which he was eventually to buy with Monet's help, Pissarro, in 1885, met young Paul Signac and, through him, Georges Seurat. His capacity for enthusiasm and re-

Plate 6. STANDING GIRL. *About 1890*
Pastel. Kunsthalle, Hamburg

sponse soon made him adopt their technique of painting in tiny dots of pure color (which they called "Divisionism"), and for a while he and his eldest son Lucien joined the ranks of the Neo-Impressionists. Pissarro abandoned this technique, however, when the scientific aspect of Seurat's theories began to force concessions on him and he felt his free expression restricted by its unyielding rules. Even so, the result of this experiment was a lightness of color which constitutes the charm of his later work.

In the 1890s eye trouble caused Pissarro increasing difficulty when painting in the open and forced him to work from behind closed windows. He regularly spent part of the year in Paris, where he frequently changed his place of residence in order to paint the various aspects of the city from the windows of successive apartments. Nothing in these late canvases betrays the aging and suffering artist, the man who has known need and scorn for many years. Everything is fresh, painted with such enthusiasm, optimism, and youthfulness that it inspires veneration. The painter himself considered some of his last works the best he had ever done.

He suffered a stroke in the fall of 1903 while moving into a new apartment from which he hoped to explore further aspects of Paris, and he died peacefully at the age of seventy-three. In Aix three years later, shortly before his own death, Cézanne remembered an old debt of gratitude and had printed in an exhibition catalogue the mention: *Paul Cézanne, pupil of Pissarro.*

Plate 7. PEASANT GIRL. *About 1885. Pencil*
Collection Mr. and Mrs. Alex Lewyt, New York

Plate 8. PORTRAIT OF CEZANNE. *About 1874*
Pencil. The Louvre, Paris

COLOR PLATES

PLATE 9

STREET IN PONTOISE

Painted 1867. 12¼ x 17¾"

Private collection, New York

In quest of outdoor effects, the painters of the Barbizon School—Corot, Theodore Rousseau, and others—had taken their sketch pads and set up their easels in the meadows, forests, and valleys around Paris. Soon they began to be attracted by man-made landscapes as well—views of cities and their more or less animated streets. Corot and Jongkind were the forerunners here.

Pissarro's early street scenes—the first to be painted directly out-of-doors—were not done in large cities, however, but depict aspects of those rural and idyllic small towns along the meandering Seine River between Paris and Rouen. Pontoise, where he was to settle down a little later, was one of his favorite places. In subtle tones, but still with a heavy impasto, he has painted here a quiet yet powerful work, which combines the influences of Corot and Courbet with the promises of his own genius.

PLATE 10

THE ROAD TO VERSAILLES IN LOUVECIENNES

Painted 1870. 39½ x 32"

Courtesy Mr. Emil Buhrle, Zurich

The scene is the small garden of the artist's house in Louveciennes, bordering the road to Versailles. At the left appear his wife, her maid, and one of his children. The brush strokes are no longer as sweeping as they had been in earlier canvases. Continuous work in the open had prompted Pissarro (and others of his circle as well) to adopt a technique of small strokes and hatchings which enabled him to record more faithfully the texture of leaves and flowers, and especially the play of light and shadow in all its vibrant liveliness. In the dress of his wife, however, large strokes still prevail. Thus this painting, while not yet very colorful, represents an important step in his evolution toward Impressionism.

PLATE 11

PATH AT PONTOISE

Painted 1869–70. 20½ x 32"

Collection Mr. and Mrs. Hugo Dixon. Memphis, Tenn.

The districts where a small town meets its rural surroundings provide a challenging subject for an artist who had resolved to paint his landscapes exclusively in the open. Here the solid masses of houses and church steeples are found in conjunction with green shrubbery and wide fields—and over them all, the silken ribbon of a sunny sky. It was because Pontoise was rich in such combinations that Pissarro so much liked to work there. It must have been with deep excitement that, in those early days of his career, the artist daily discovered new means with which to record on canvas the beauty of a fleeting moment.

PLATE 12

THE ROAD TO SAINT-GERMAIN IN LOUVECIENNES

Painted 1870. 15 x 18". A. and R. Ball, New York

This picture, painted in Louveciennes shortly before the Franco-Prussian war drove Pissarro from his home there, is representative of his style before Impressionism. It already displays the gravity and calm, the richness of gradations, and the delicate sensibility so characteristic of his later works. It is understandable that Cezanne should have wished to see Pissarro continue to paint in exactly this manner, which he found so full of vivid beauty and poetry.

PLATE 13

THE ROAD TO ROCQUENCOURT

Painted 1871. 20¼ x 30½"

Wildenstein and Company, New York

Painted after Pissarro's return from exile in London, where he had studied the works of the English landscapists, this canvas seems created as a hymn to homecoming. The sunlit landscape radiates cheerfulness. The emotional content is stronger than the lyricism of Pissarro's earlier works, because its quiet but glowing confidence attains serenity.

PLATE 14

PORTRAIT OF JEANNE

Painted 1872. 28¾ x 23⅝"
Collection Mr. and Mrs. Otto L. Spaeth, New York

Pissarro very seldom painted portraits, and actually it seems unlikely that he would ever have accepted a portrait commission had he received one. The few likenesses that he did were of his own family, of close friends, or of some of the peasants he knew well (see plate 25). Among these, the portrait of his little daughter Jeanne stands out, for it is the first "close-up" he did. The child was seven years old when he painted her. In this exquisite portrait, softness of color is combined with a tenderness that makes one think of Corot, who also did some lovely portraits of children. But over the charming rendition, which so touchingly reveals the painter's feeling for his young sitter, there hovers a slight note of sadness. It is as if Pissarro had a foreboding that two years after she sat for him, little Jeanne was to die.

PLATE 15

CHESTNUT TREES AT LOUVECIENNES

Painted 1872. 16⅛ x 21¼"

Collection Mr. and Mrs. Alex Lewyt, New York

If serenity has now become an essential part of Pissarro's art, it is often coupled with vigor, as in this autumnal landscape of Louveciennes.

Owing to the influence of the English painters, particularly Constable and Turner, as well as to his own constant observation of nature, Pissarro by now had adopted a much lighter palette, and had already succeeded in capturing in his landscapes a new element—light. In spite of heavy layers of pigment, and brush strokes that are still rather broad and sweeping, air now circulates among the massive tree trunks. But here the atmosphere does not become merely the pretext for the canvas nor does it suppress the modeling of the objects, as was later to be the case in the work of Monet.

PLATE 16

DETAIL OF

CHESTNUT TREES AT LOUVECIENNES

PLATE 17

BOUQUET OF ROSES

Painted about 1873. 21⅝ x 18⅛"

Collection Mr. and Mrs. Edwin C. Vogel, New York

On rainy days, when they could not work out-of-doors, the Impressionists painted in their studios, doing mostly portraits, nudes, or still lifes. Pissarro, on those occasions, seems to have particularly favored flowers. The blossoms assembled in this small white porcelain vase were arranged with considerable care. The artist apparently sought for the most delicate nuances rather than for bright and dominant tones. Subtle gradations, pinks, whites, and reds, set against a warm gray background, transform this bouquet into a lovely and intimate poem. Not so flamboyant as Renoir's flowers nor so solid as Cezanne's fruits, this little bouquet has a gentle charm seldom equalled by Pissarro himself.

PLATE 18

SELF-PORTRAIT

Painted 1873. 21⅝ x 18⅛"
The Louvre, Paris

Among the small number of portraits by Pissarro there exist few likenesses of the artist himself. This *Self-Portrait* is the earliest in date of the four which he painted (unless there were others among the canvases destroyed by the Prussians in 1870). The artist was forty-three years old; his head was already balding, and his ample beard had begun to gray, giving him a somewhat older appearance. His expression is grave yet mild; life had not been easy for him. His wife had borne him several children, some of whom had died in infancy, and the struggle to support his family through his art was an unending one.

"Pissarro looked like Abraham," George Moore later recalled; and there was, indeed, a biblical majesty about him that appears even in this portrait, though it was done without any intentional "posing" on the part of the artist. With great honesty he has scrutinized his features—those of a noble, wise, and warm human being.

PLATE 19

STREET IN PONTOISE, WINTER

Painted 1873. 23⅜ x 28¾"

Museum of Fine Arts, Boston (Spaulding Collection)

Winter scenes always held a special fascination for the Impressionists, since they presented familiar objects in new shapes and colors. The technique of small brush strokes, moreover, seemed particularly suited to rendering snow and the multitude of reflections. Sisley, Monet, and Pissarro therefore painted numerous snow scenes, even though it meant working outdoors in bitter cold. In this painting, Pissarro has caught both the calmness and the animation of a provincial town in midwinter.

PLATE 20

AUTUMN IN MONTFOUCAULT

Painted 1876. 43½ x 45"

Courtesy Paul Rosenberg and Company, New York

In his later years Pissarro once said that he was tired of the eternal "greenness" of summer landscapes and much preferred the seasons of spring and particularly autumn. To a man who lived so much in the open, the change from summer to fall—sometimes slow, sometimes sudden—was a never-ceasing source of wonder. But the fiery colorations of autumn leaves also provided the painter with a challenge that was not always easy to meet.

Avoiding the too spectacular, "picture postcard" aspect of fall, Pissarro has here presented a somewhat quiet autumn landscape. The warm colors of the trees are balanced by the dark masses of peasant women and their cattle, while the waters of a brook mute the extravagances of the fall foliage they reflect.

Montfoucault was one of the small villages where the artist often went to paint in the company of his friend Ludovic Piette.

PLATE 21

THE HARVEST, MONTFOUCAULT

Painted 1876. 25½ x 36¼"
The Louvre, Paris

This canvas occupies a place apart among the landscapes of Camille Pissarro. Although by 1876 the artist had largely adopted the Impressionist technique of small hatchings, this painting is done in a broad manner, solid and yet light. Thus the wheatfield and the trees against the mottled sky appear to be strongly modeled, and Pissarro's characteristic delicacy is replaced by an almost monumental conception.

This new note in his work reveals the wealth of Pissarro's genius and potentialities. At the very moment when critics were saying that his paintings shown in the first Impressionist exhibitions resembled "palette scrapings uniformly put on a dirty canvas," the artist, with a magnificent unconcern for the public's lack of comprehension, produced this joyous fugue. If he had left nothing but this canvas, Pissarro would still occupy a place among the great landscape painters from Rembrandt to Van Gogh.

PLATE 22

DETAIL OF

THE HARVEST, MONTFOUCAULT

PLATE 23

CHILD ON A HOBBYHORSE

Painted 1875. 21⅝ x 18⅛"
Collection Paul-Louis Weiller, Paris

An essential tenet of Impressionism was, of course, to free the artists from the yoke of preconceived ideas or dead traditions, in order to help them attain an individual expression through steady contact with nature. But since they were all close friends and frequently worked side by side, they occasionally produced canvases which were so typically Impressionist that one or another member of the group might have painted them.

This picture of Pissarro's son in his garden is one of those rare instances, for in color, execution, and composition it closely resembles works done at about the same time by Renoir or Monet. This was the very moment—around 1875—when the Impressionists were fighting their hardest battle for recognition, but were still far from convincing the general public of the merit of their qualities: instantaneous expression, bright colors, and vibrant brush strokes that captured the play of light. These qualities seem particularly well illustrated by this little-known canvas.

PLATE 24

STREET SCENE IN PONTOISE

Painted 1879. 14¾ x 18"
Wildenstein and Company, New York

In spite of his fondness for fall and winter landscapes, the glories of bright summer light never lost their attraction for Pissarro, or for any of the other Impressionists. For all of them, the sun remained the supreme master, lengthening or shortening shadows, stressing or hiding forms, brightening or softening colors. This sun-drenched *Street Scene in Pontoise* is typical of Pissarro's summer landscapes: here are the small houses with their gardens, trees, soft hills in the background, horse-drawn carts, a peasant woman of the kind that appears in so many of his canvases, and above the whole scene the blue sky of a summer day. All this is observed with a loving eye that transforms what might have appeared banal to others into a poem in praise of peace and quiet living.

PLATE 25

LA MERE LARCHEVEQUE

Painted 1880. 28¾ x 23⅝"
Collection Nate B. Spingold, New York

Pissarro liked to say that while Millet was a "Biblical" painter, he himself was a more rustic one. Indeed, there is frequently a sentimental quality about Millet's peasants which is completely absent from similar works by Pissarro. Even in spite of this sentimental appeal, Millet had had difficulty in winning acceptance for them. By 1880, however, five years after his death, his work was universally recognized and brought extravagantly high prices.

Pissarro now went one step further and painted peasants without glamorizing them. An admirable example is this canvas, where a peasant woman, one of his neighbors, is portrayed without any grandiloquence. As she sits at ease against a plain background, the artist has painted her face, her dress, and the scarf around her head with his eye concentrated on color, texture, and the accidents of light and shadow. The result is a striking likeness of power and simplicity.

PLATE 26

CHAPONVAL LANDSCAPE

Painted 1880. 21¼ x 25½"
The Louvre, Paris

The region around Pontoise supplied Pissarro with a large number and variety of motifs. The Pente des Choux with its vegetable gardens, the banks of the Oise River with chimneys, factories, and boats, the slopes of Valhermeil with their tilled fields, the Hermitage with its chateau behind thick foliage, the road to Auvers with its fruit trees—all this never ceased to attract the artist. He would often place his easel in the fields or meadows so that their yellow and green might make the slate or tiled roofs of the little houses appear all the more brilliant. The blue sky with clouds floating above the hillocks helps to give to this beautiful country its aspect of smiling abundance. No modern landscape painter was so fond as Pissarro of this type of "peasant landscape," in which the tilled earth, the cattle, and the poultry-yard bear witness to the presence of man and his work.

PLATE 27

DETAIL OF

CHAPONVAL LANDSCAPE

PLATE 28

BATHER IN THE WOODS

Painted 1895. 23⅜ x 28¾"
The Metropolitan Museum of Art, New York

Pissarro painted very few nudes. In the small towns where he lived, it was impossible for him to find models, and even if he had been fortunate enough to do so, he would most certainly not have been able to let them pose in the open. The nude figures that he painted bathing outdoors, singly or in groups, therefore had to be done mostly from imagination. There exist, however, from the same year, two paintings of a girl washing her feet near a brook, and another of a clothed peasant girl seated in Pissarro's studio; in these, the poses are very similar to that of this nude bather.

Like his friend Pissarro, Cezanne also dreamed of painting nudes out-of-doors, yet he too had to execute his famous compositions of bathers in his studio, and mostly without models.

PLATE 29

DETAIL OF

BATHER IN THE WOODS

PLATE 30

THE APPLE-PICKERS

Painted 1881. 25⅝ x 21¼"

Collection Mr. and Mrs. William B. Jaffe, New York

Placing their models under trees so that they were dappled with spots of light falling through the foliage, Renoir and Monet had already studied the strange effects of green reflections and luminous speckles on faces and dresses. Their models thus became merely another means for observing and representing curious and momentary effects of light and shadow, which partly dissolve forms and offer the gay and capricious spectacle of dancing sunbeams.

In this and a few other canvases, Pissarro has followed a similar course. His appealing composition, established with the care he always took to integrate groups of figures harmoniously, is sprinkled with blue shadows. These, however, are more discreet than is usually the case in Monet's or Renoir's canvases and therefore do not detract from the landscape and the apple pickers.

PLATE 31

MARKET IN PONTOISE

Painted 1882. 31⅞ x 25½"

Collection Siegfried Kramarsky, New York

In spite of Pissarro's preoccupation with landscape, there was one scene that he never tired of observing—the market in small villages and towns. He made innumerable drawings of peasants offering their produce, of butchers, grocers, and other merchants selling their wares, of women buying or chatting. The animation of this aspect of country life always attracted the painter. Out of these many sketches made on the spot came this large gouache with its colorful crowd. Some of the figures are familiar to us from other paintings by Pissarro, for example the old man in the lower left corner, and the girl at the right—doubtless the artist's niece Nini, whom he very often used as a model for outdoor subjects.

This lively and harmonious composition is a forerunner of other scenes of crowds which Pissarro did later in Paris.

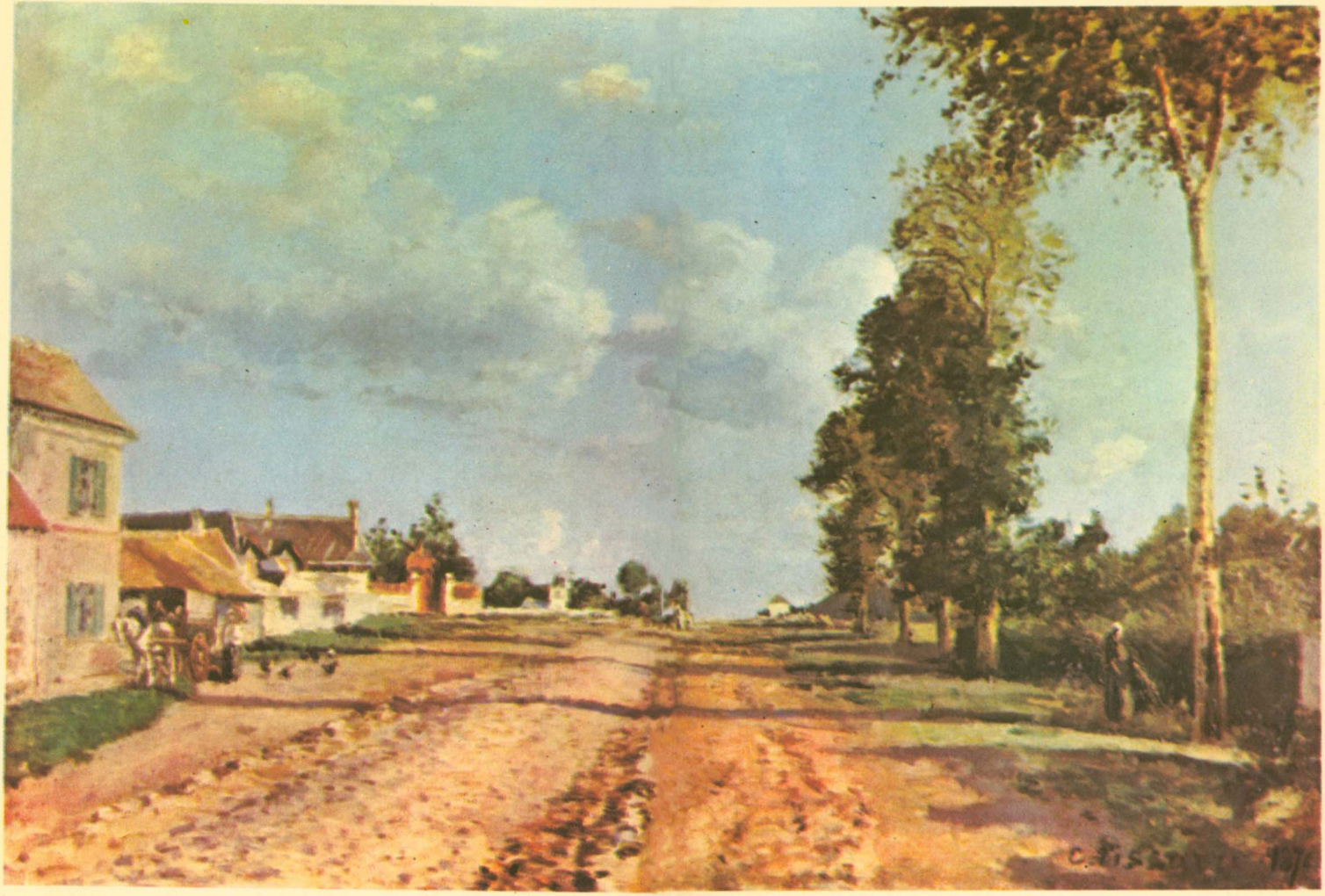
PLATE 32

BOULEVARD DES ITALIENS, MORNING SUNLIGHT

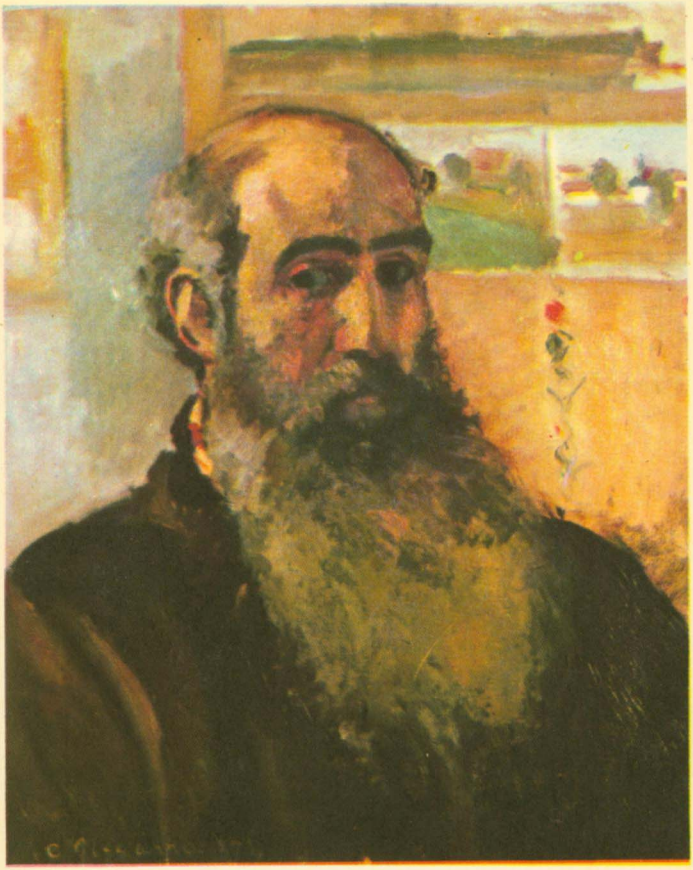
Painted 1897. 28¾ x 36¼". National Gallery of Art, Washington, D.C. (Chester Dale Collection)

In 1884 Pissarro had settled in the small village of Eragny-sur-Epte, but after some twelve years he grew tired of the all too familiar landscape and began to travel. When increasing eye trouble prevented him from working outdoors, he began to spend winters in Paris. There he successively occupied apartments with different views of the city and, from behind his windows, painted the perspectives of streets and animated crowds. Each new vista became a challenge, and he set out to explore it with enthusiasm as well as with astonishing youthfulness. The paintings of his last years reveal a mastery and an optimism that only the very great attain toward the end of their lives.

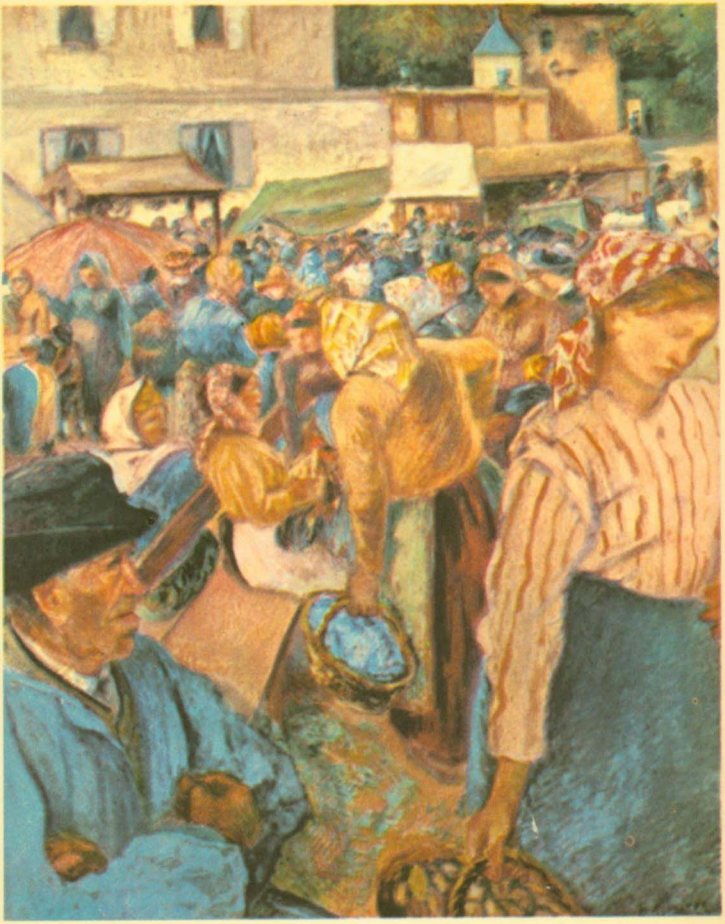
C. TISSARRO
1870



C. Pissarro. 187



C. Pissarro. 1876



BLACK AND WHITE

PLATES

Plate 33. SEATED PEASANT GIRL. *About 1885. Pencil*
Fogg Museum of Art, Cambridge (Sachs Coll.)

Plate 34. LITTLE GOOSE GIRL. *About 1885*
Pencil. Private collection, New York

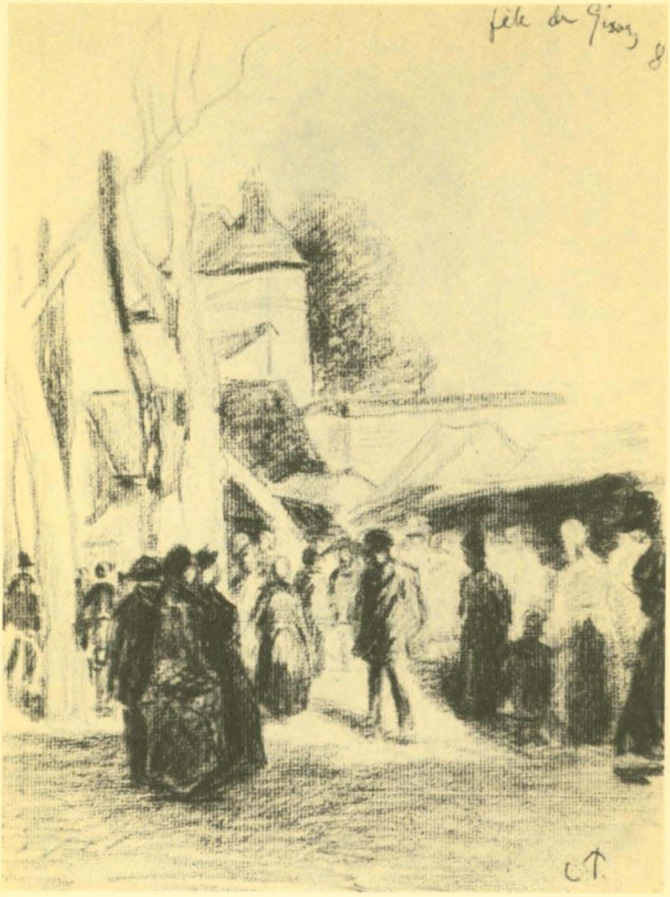


Plate 35. FAIR AT GISORS. *1886. Charcoal*
Private collection, New York

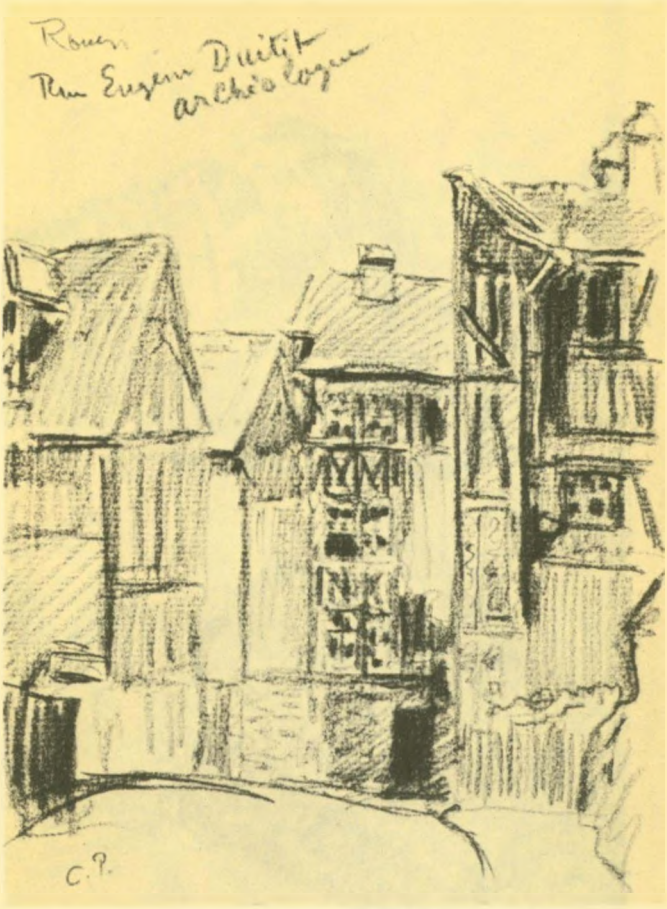


Plate 36. OLD STREET IN ROUEN. *1898. Charcoal*
Collection Ralph M. Coe, Cleveland

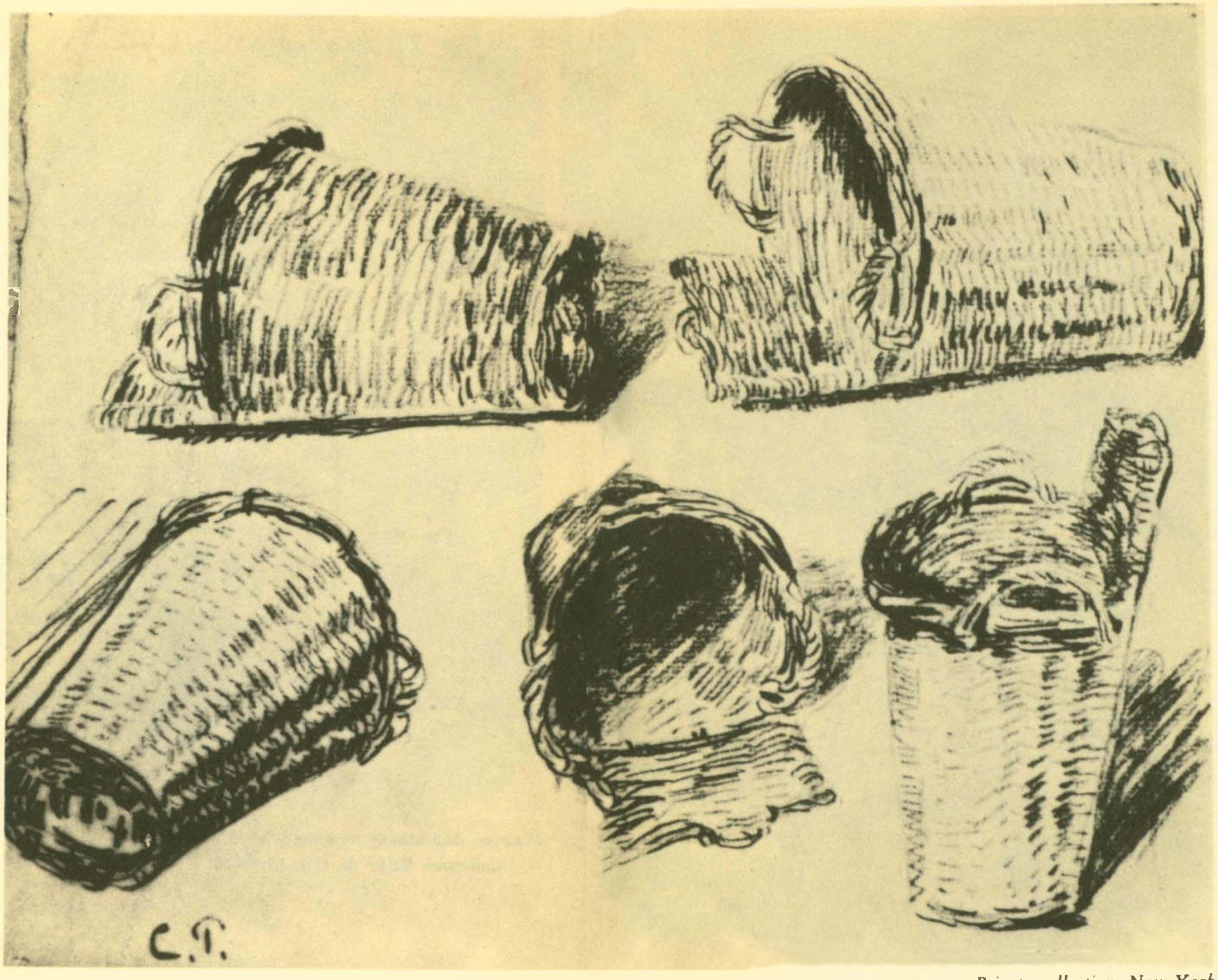


Plate 37. BASKETS. *About 1889. Charcoal*

Private collection, New York

Plate 38. HARVESTING. *About 1888. Pencil and ink* *The Louvre, Paris*

Plate 39. THE ARTIST'S WIFE. *1883. Pastel*
Private collection, England

Plate 40. THE ARTIST'S SON, RODO. *About 1883*
Water color. Collection Ralph Frydberg, New York

Plate 41. RUE DU GROS HORLOGE, ROUEN. *1883. Etching*
New York Public Library

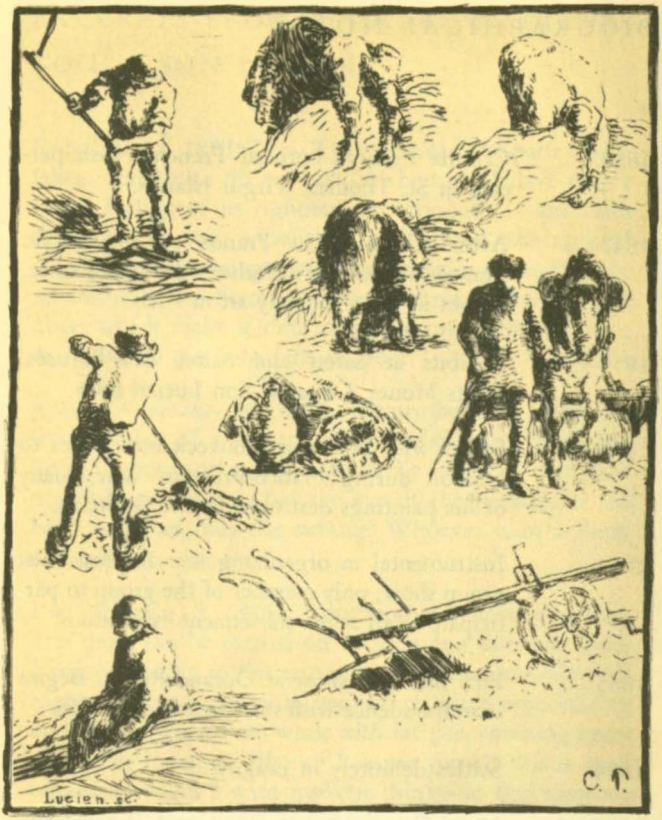


Plate 42. PEASANTS IN THE FIELD. *About 1890. Woodcut by Lucien Pissarro after a drawing by his father. Private collection, New York*

BIOGRAPHICAL NOTES

1830	Camille Pissarro born of French-Jewish parents in St. Thomas, Virgin Islands.
1847–55	After schooling in France returns to St. Thomas and works in father's dry-goods store. Leaves in 1855 to study art in Paris.
1859–63	Exhibits at Salon and Salon des Refusés. Meets Monet, Cézanne. Son Lucien born.
1869–71	Settles with family in Louveciennes. Flees to London during Franco-Prussian War; many of his paintings destroyed by the Germans.
1874	Instrumental in organizing first Impressionist group show; only member of the group to participate in all seven subsequent exhibitions.
1883	First one-man show at Durand-Ruel's. Begins correspondence with son Lucien in London.
1884	Settles definitely in Eragny.
1885–90	Meets Signac, Seurat, Theo and Vincent van Gogh; for a while adopts Neo-Impressionism.
1897	With Monet, Signac, and others, supports Zola in defense of Colonel Dreyfus.
1898–1900	Works each year in Paris, painting series of boulevards from his window.
1903	Dies in Paris, November 13.

EXCERPTS FROM PISSARRO'S LETTERS TO HIS SON LUCIEN

Paris, May 4, 1883: "I will calmly tread the path I have taken, and try to do my best. At bottom, I have only a vague feeling of its rightness or wrongness. I am much disturbed by my unpolished and rough execution; I should like to develop a smoother technique which, while retaining the old fierceness, would be rid of those jarring notes which make it difficult to see my canvases clearly except when the light falls in front."

Rouen, November 20, 1883: "Remember that I have the temperament of a peasant, I am melancholy, harsh and savage in my works, it is only in the long run that I can expect to please . . . but the eye of the passerby is too hasty and sees only the surface. Whoever is in a hurry will not stop for me."

Paris, February 5, 1886: "Your mother believes that business deals can be carried off in style, but does she think I enjoy running in the rain and mud, from morning till night, without a penny in my pocket, often economizing on bus fare when I am weak with fatigue, counting every penny for lunch or dinner? I assure you all this is most unpleasant—but I want just one thing—to find someone who has enough belief in my talent to be willing to help me and mine keep alive."

Paris, July, 1886: "We [the Impressionists] are a good investment, yet nobody seems to have a few thousand francs for some half a dozen canvases on which they can make a profit!—Strange! And when the paintings begin to sell they will come at once—how make paintings to order? But now not a single friend with enough confidence in me to lend me enough to keep alive."

SOME OTHER BOOKS ABOUT PISSARRO

Loys Delteil. *Le Peintre-graveur illustré:* Vol. 17, *Camille Pissarro, Alfred Sisley, Auguste Renoir.* Paris, Delteil, 1923

Gotthard Jedlicka. *Pissarro.* Bern, 1950

Camille Pissarro. *Letters to His Son Lucien,* edited by John Rewald. New York, Pantheon, 1943

Ludovic-Rodolphe Pissarro and Lionello Venturi. *Camille Pissarro, son art, son oeuvre.* Paris, Paul Rosenberg, 1939 (A compete catalogue of his paintings, pastels, and gouaches, in 2 volumes)

John Rewald. *The History of Impressionism.* New York, The Museum of Modern Art, 1946

Adolphe Tabarant. *Pissarro.* English translation by J. Lewes May. London, John Lane, 1925

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